q787.1
R44t

SCHIRMER'S LIBRARY

Vol. 449

H. RIES

Op. 28

THIRTY ELEMENTARY VIOLIN STUDIES

Pr. 60c

DESIGN COPYRIGHTED 1908 BY G. SCHIRMER

T

Digitized by the Internet Archive
in 2017 with funding from
University of Illinois Urbana-Champaign Alternates

https://archive.org/details/thirtyelementary00ries

Schirmer's Library of Musical Classics

Vol. 449

HUBERT RIES

Op. 28

THIRTY ELEMENTARY VIOLIN STUDIES

IN THE

FIRST, SECOND AND THIRD POSITIONS

Translations by

DR. THEO. BAKER

NEW YORK : G. SCHIRMER

Copyright, 1898, by G. Schirmer, Inc.

Printed in the U.S.A.

Dreissig Violin-Studien
für den ersten Unterricht.

Thirty Elementary Violin-studies.

1ste Lage.

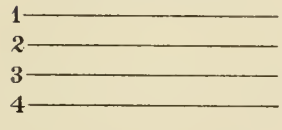
Man lasse den ersten Finger so viel als möglich auf der Saite liegen, weil dadurch die Hand mehr Ruhe, die Finger mehr Kraft erhalten und sich an die richtigen Entfernungen der Intervalle gewöhnen. Der Schüler vermeide es, nach den Fingern der linken Hand zu sehen; denn nicht das Auge, sondern das Gehör leitet das Gefühl für eine reine Intonation.

1st Position.

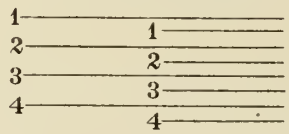
Keep the first finger on the string as much as possible, as this will give more repose to the hand and more strength to the fingers, which latter will also more readily accustom themselves to the correct distances for the various intervals. The pupil should avoid glancing at the fingers of the left hand; for not by the eye, but by the ear, does the pupil learn to play in exact tune.

Erklärung der vorkommenden Zeichen.

Den Finger auf einer Saite liegen lassen.



Den Finger auf zwei Saiten liegen lassen.

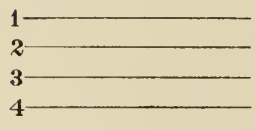


⊓ Herabstrich.
V Hinaufstrich.
G. B. Mit ganzer Bogenlänge.
M. B. Mitte des Bogens.

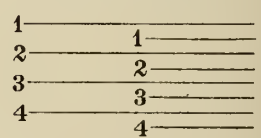
Fr. Am Frosch.
Sp. An der Spitze.
.... Kurze Bogenstriche.
___Lange Bogenstriche.

Explanation of signs.

Keep the finger down on one string.



Keep the finger down on two strings.

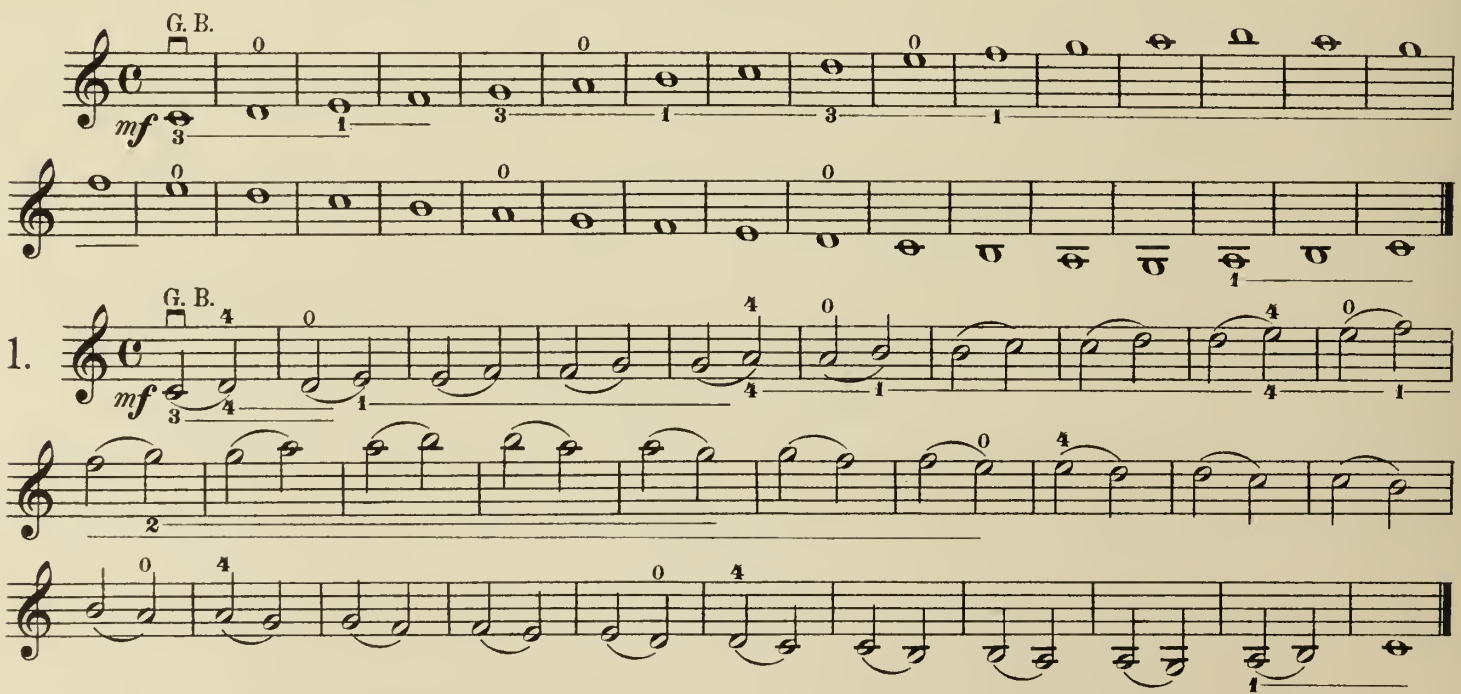


⊓ down-bow.
V up-bow.
G. B. whole bow.
M. B. middle of bow.

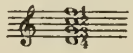
Fr. at the nut.
Sp. at the point.
.... short strokes.
___long strokes.

Tonleiter.

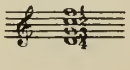
Scale.



Anmerkung. Die Zahlen über den Noten bezeichnen den Fingersatz, dagegen bedeuten die Zahlen mit den Strichen unter den Noten das Liegenlassen der Finger. Um eine richtige Haltung der linken Hand zu erhalten, setze man vor Beginn des Spielens die Finger auf folgende Noten:



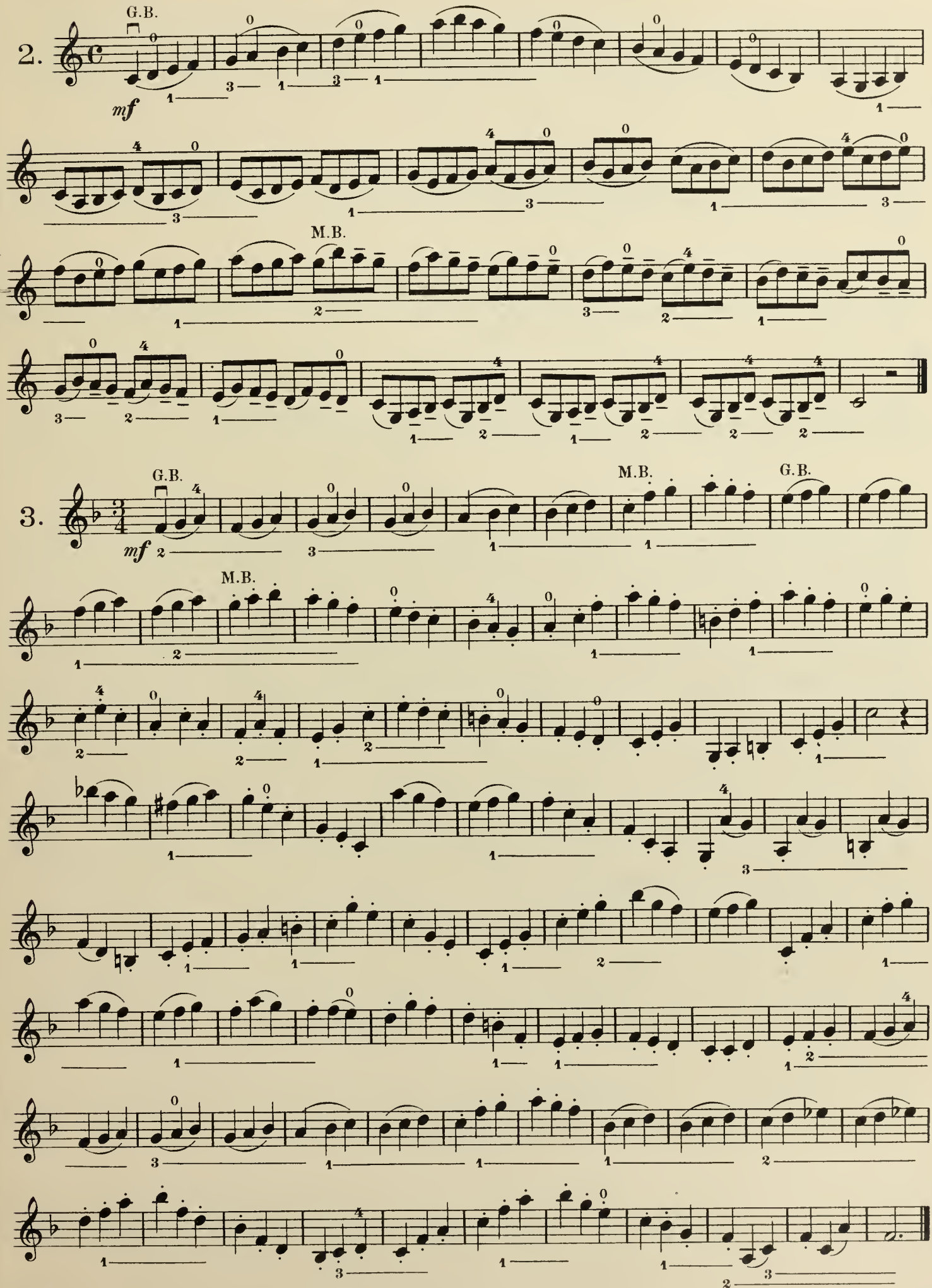
Remark. The figures over the notes indicate the fingering; those under the notes, with dashes, show where fingers are to be held down. In order to place the hand in the proper position, set the fingers, before beginning to play, on the notes given below:



13852

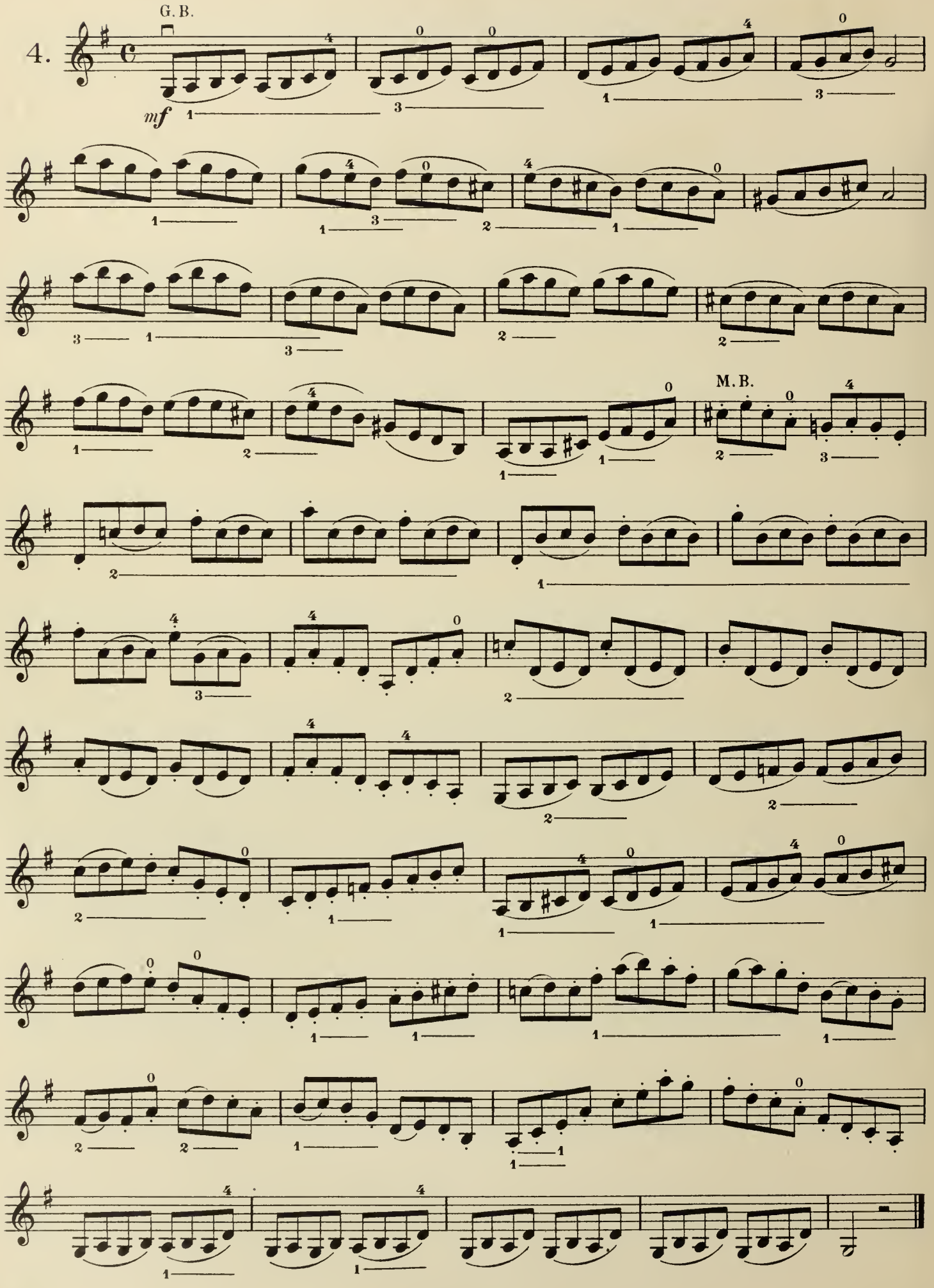
Printed in the U.S.A.

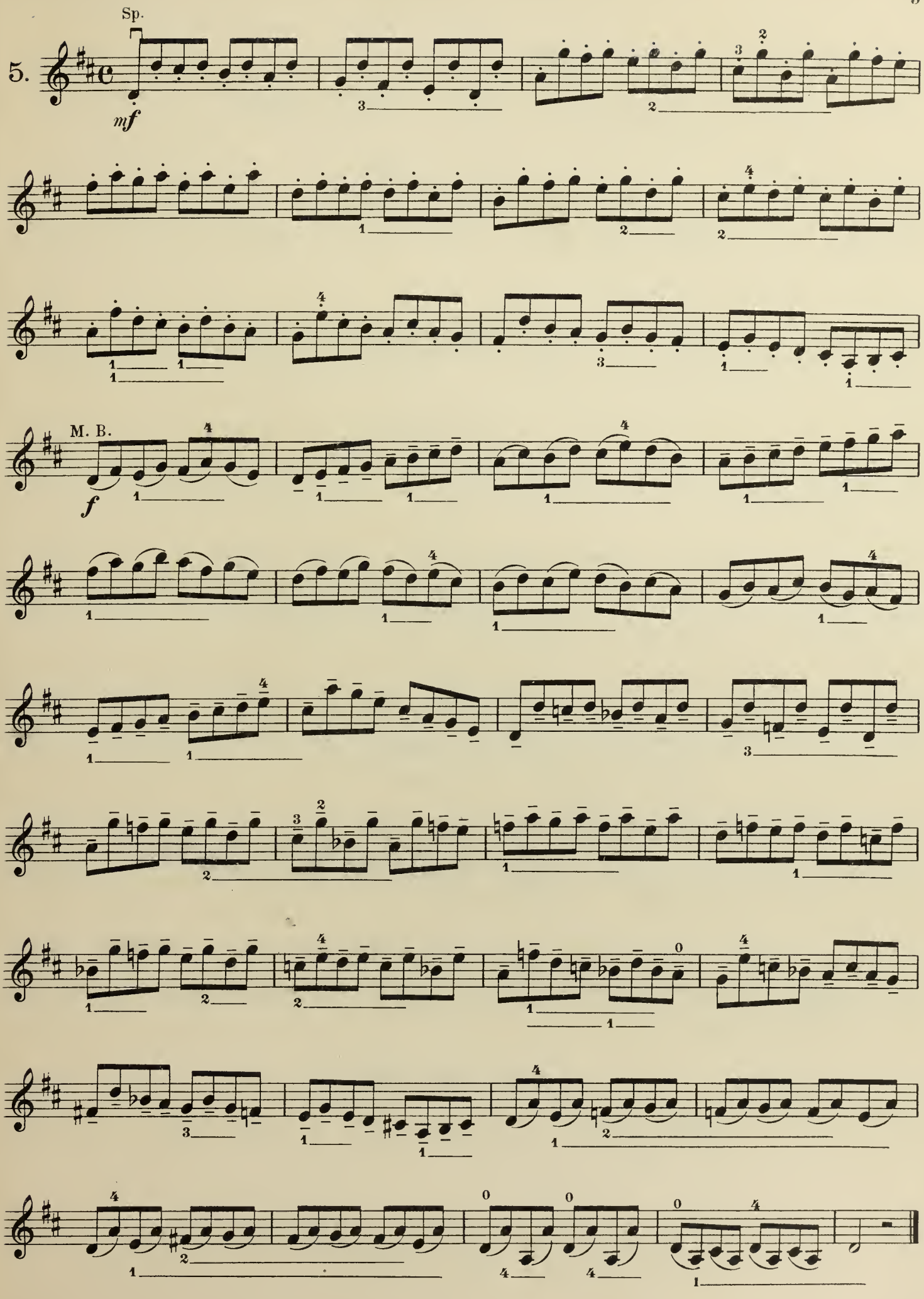
q787.1
R44t

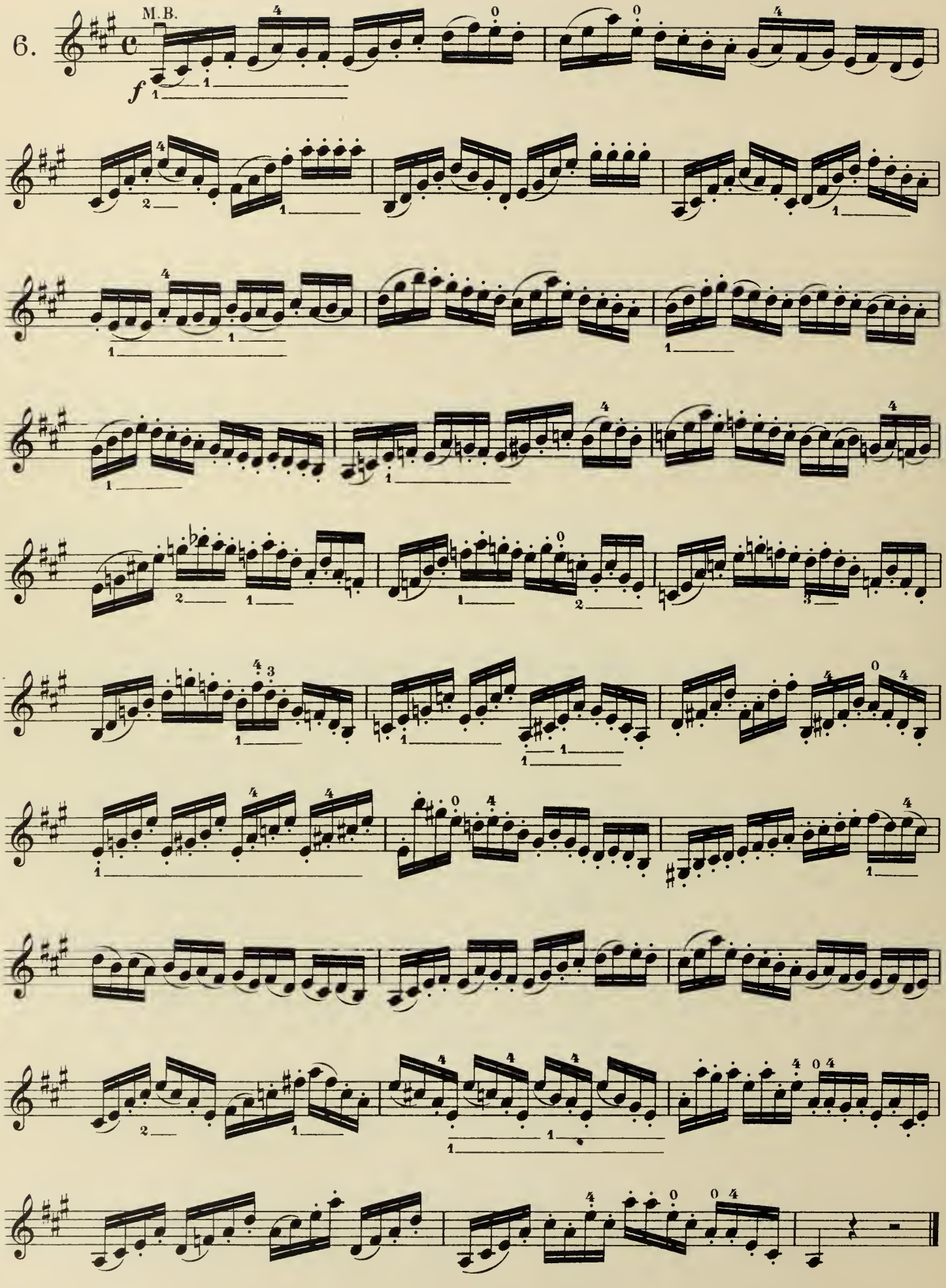


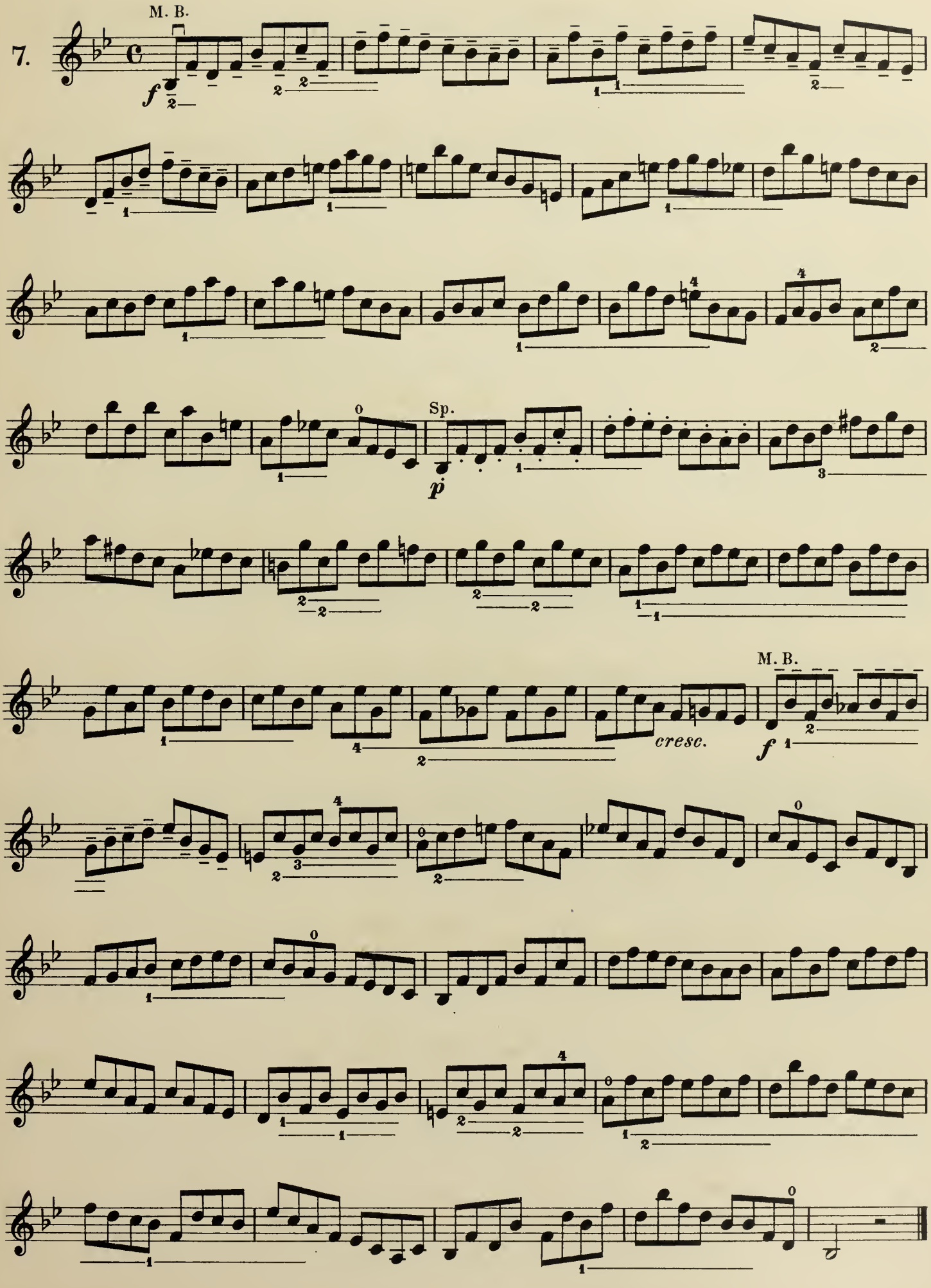
1 Op29 kmlJ

M 8156


4.
G. B.
mf
M. B.


5.
Sp.
mf
M. B.
f

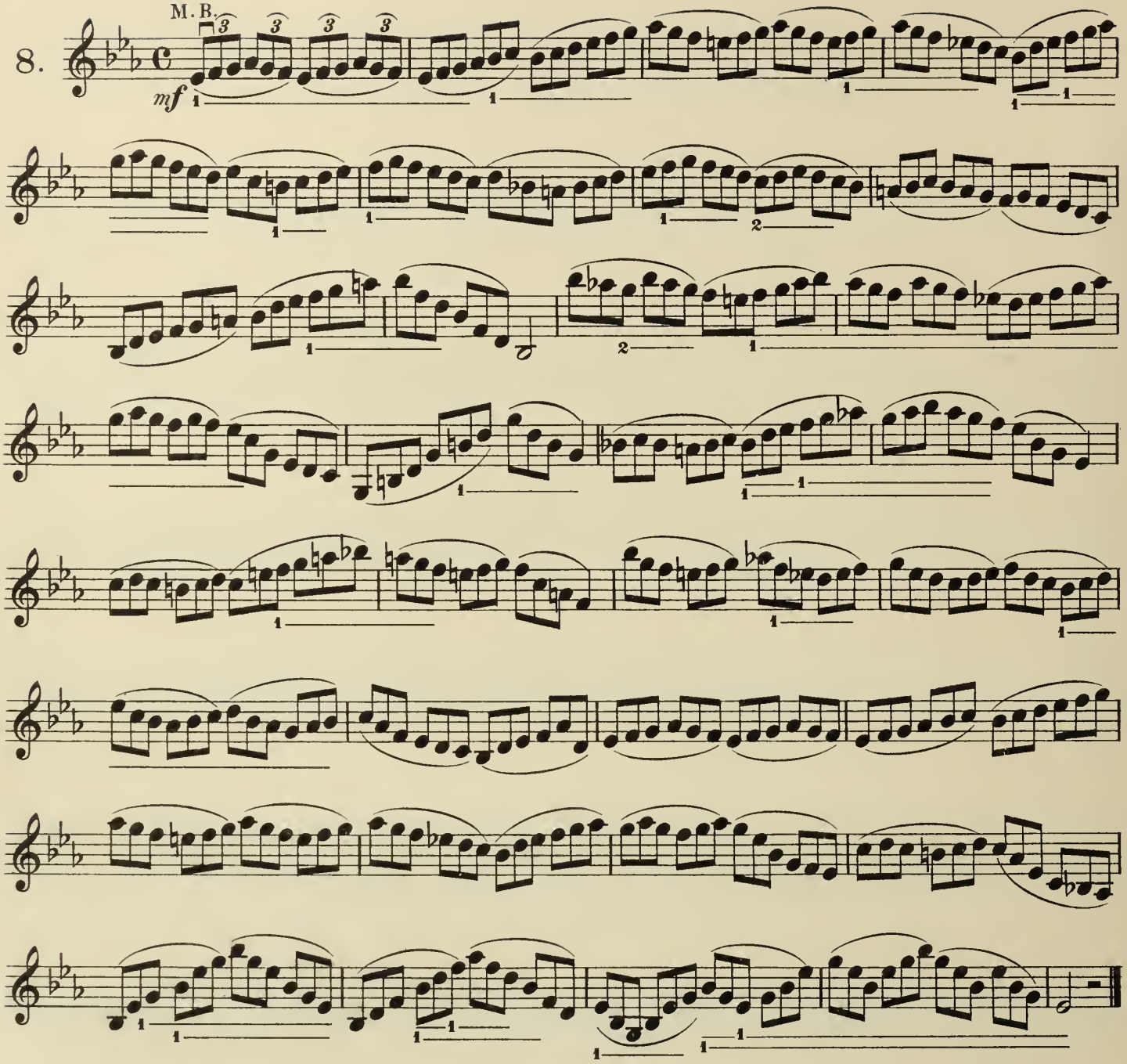

6.
M.B.
f


7.
M. B.
f
Sp.
p
cresc.
M. B.
f

8.

M. B.

mf

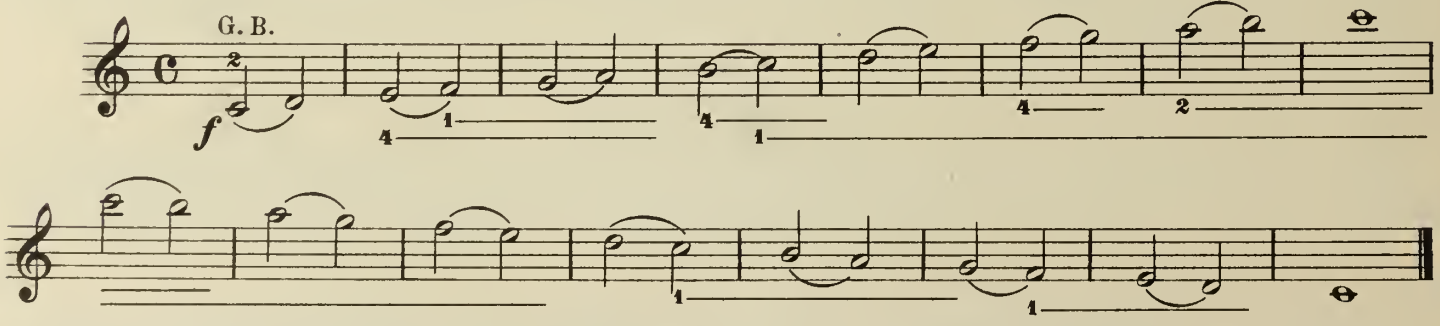


IIte LAGE.
Tonleiter.

2nd POSITION.
Scale.

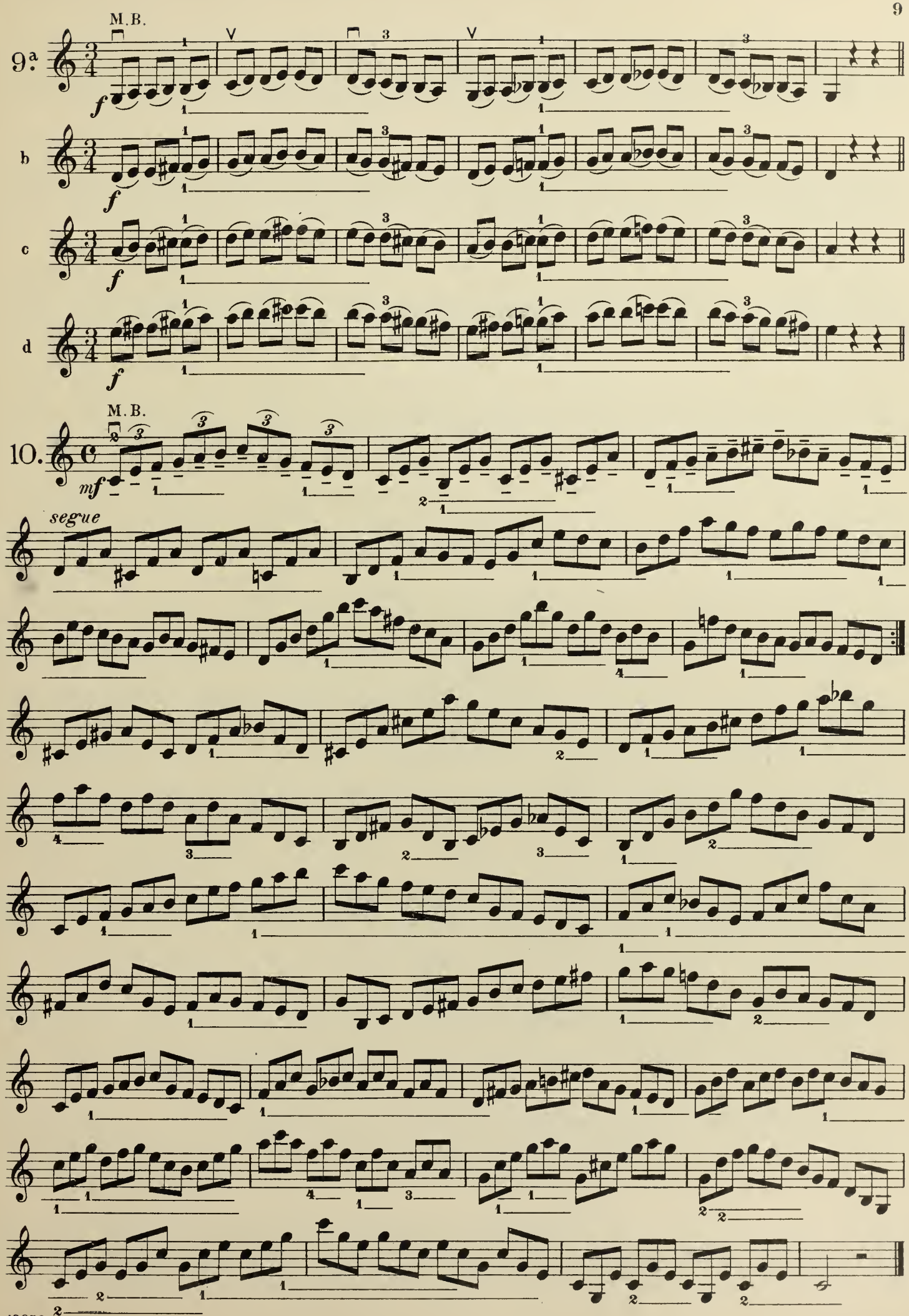
G. B.

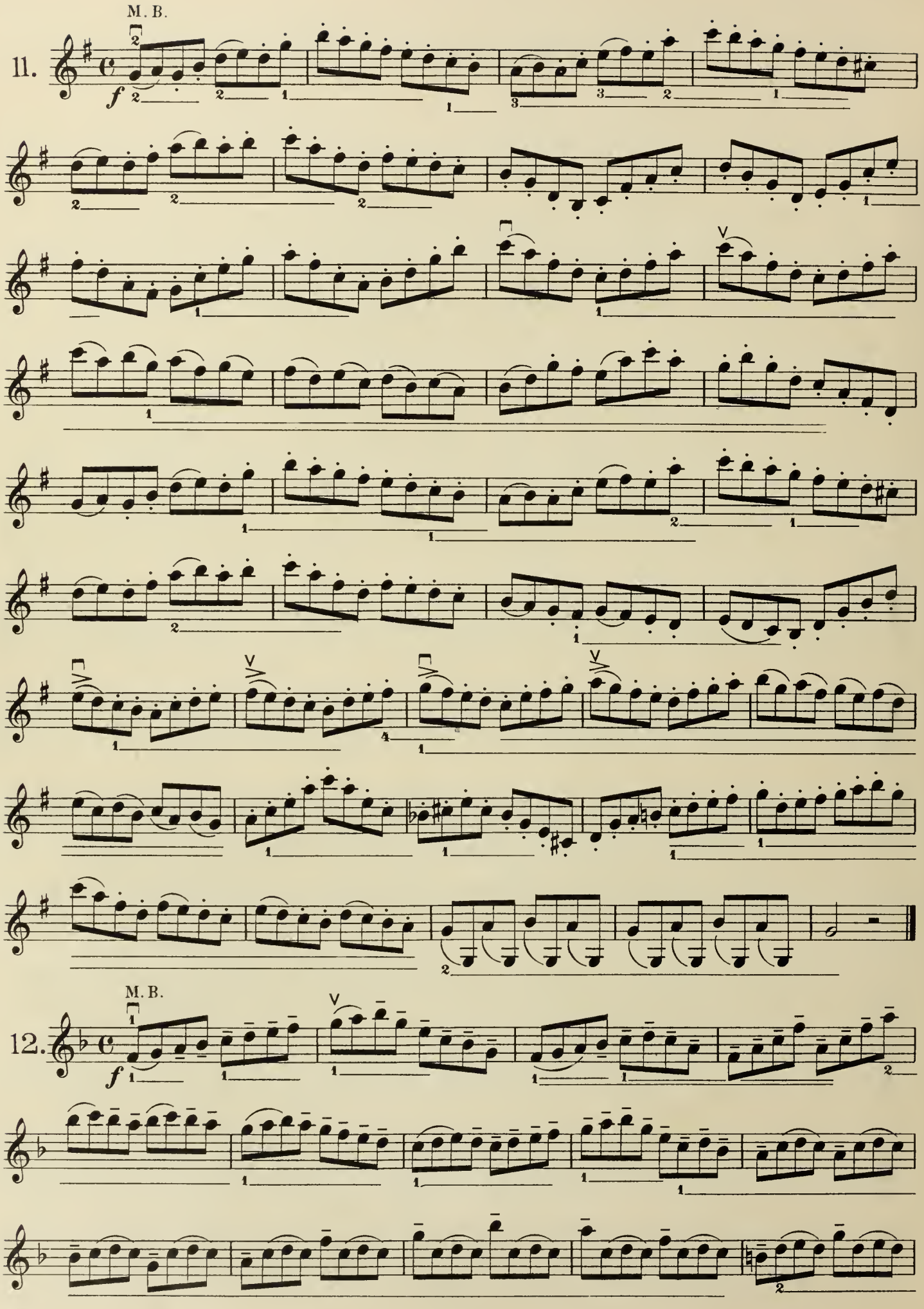
f

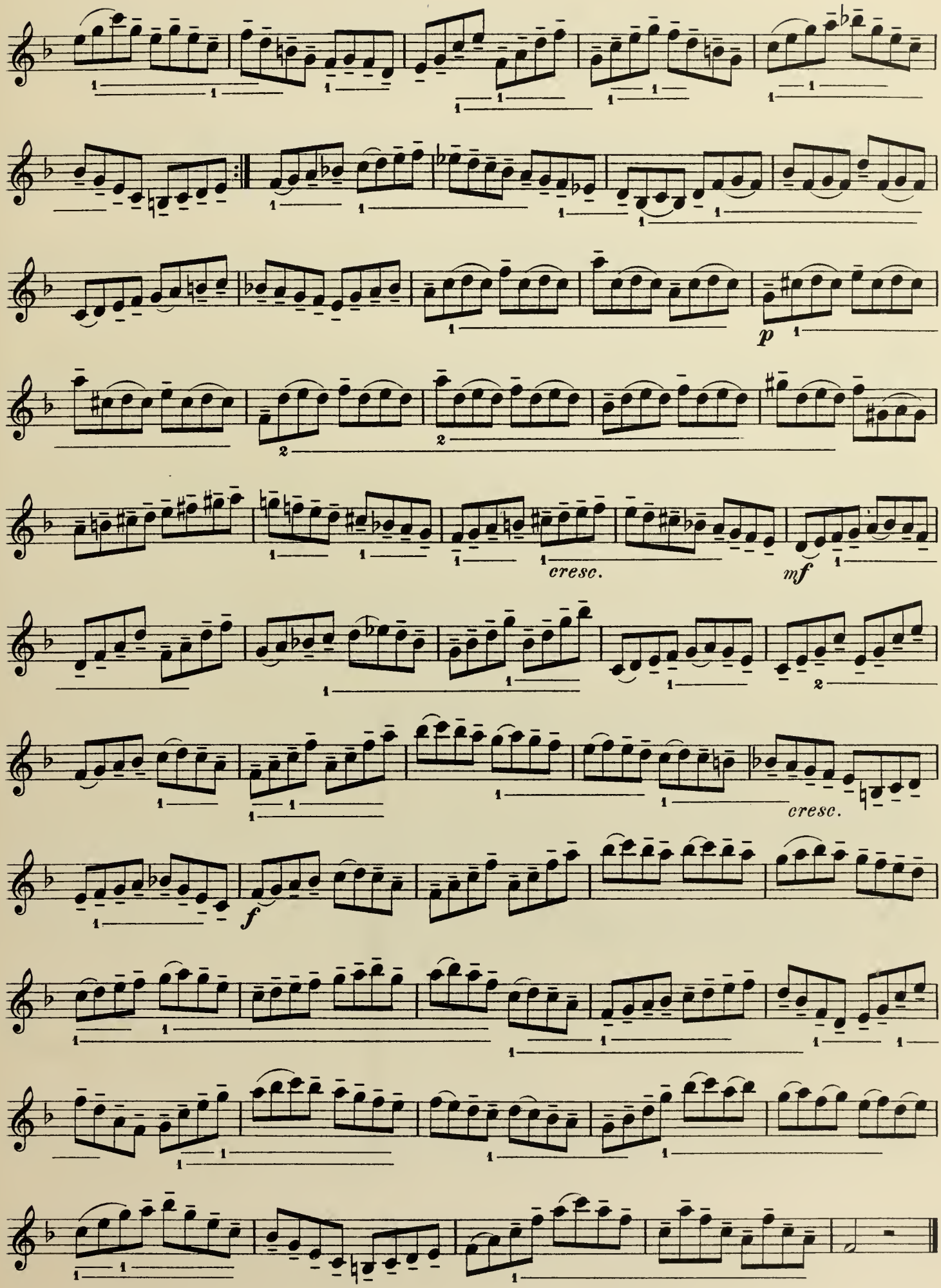


Anmerkung: Bevor der Schüler die zweite Lage kennen lernt, lasse man die dritte Lage spielen, weil letztere bezüglich des Fingersatzes bei den grossen und kleinen Stufen grosse Aehnlichkeit mit der ersten Lage hat. (Siehe Seite 13.)

Remark: Before attempting the second position, the player should practise the third position, as the fingering for the greater and lesser intervals in the latter is very similar to that in the first position. (See page 13.)


9.ª
M.B.
b
c
d
10.
M.B.
mf
segue


M. B.
11.
f
M. B.
12.
f


p
cresc.
mf
cresc.
f

13.

M. B.

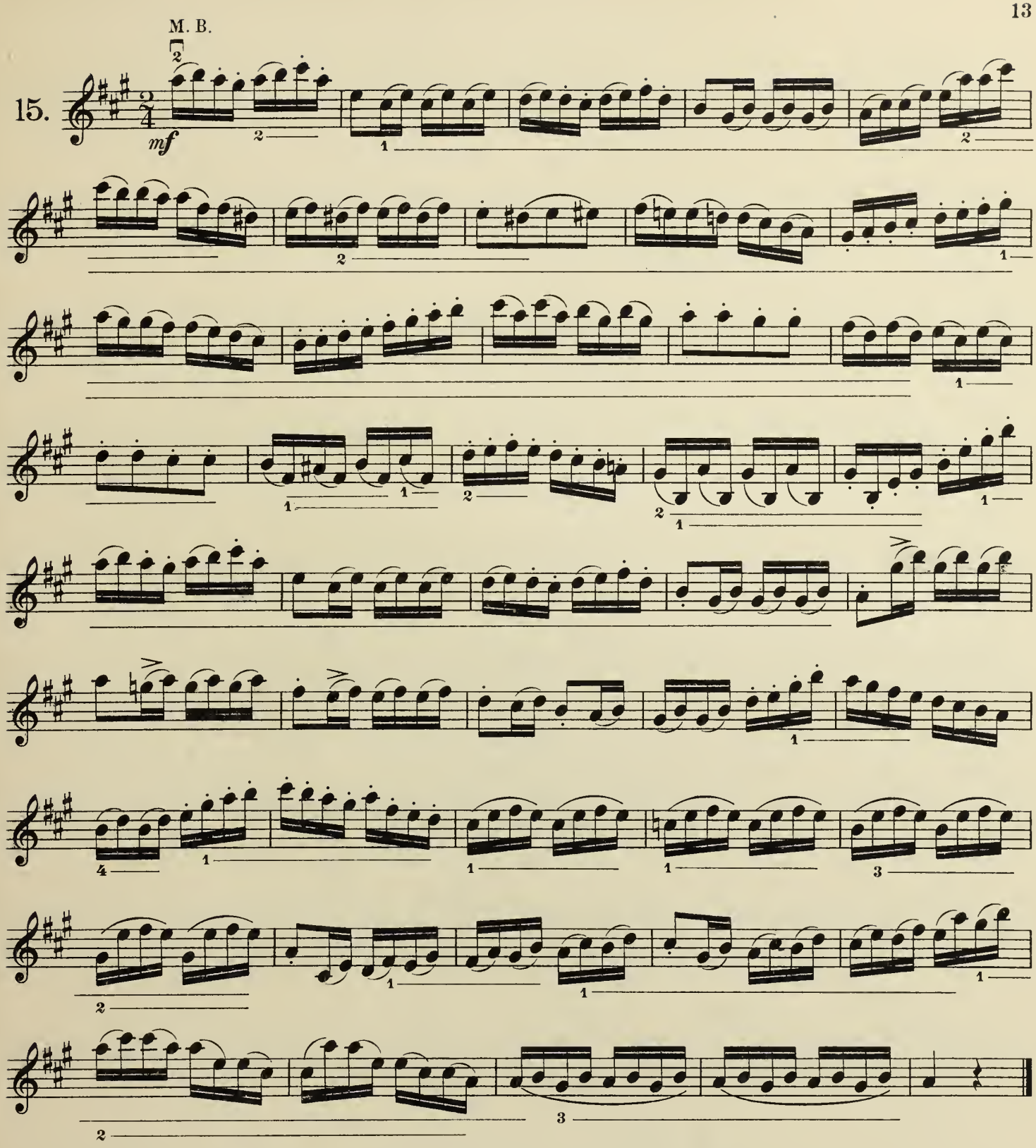
mf

14.

M. B.

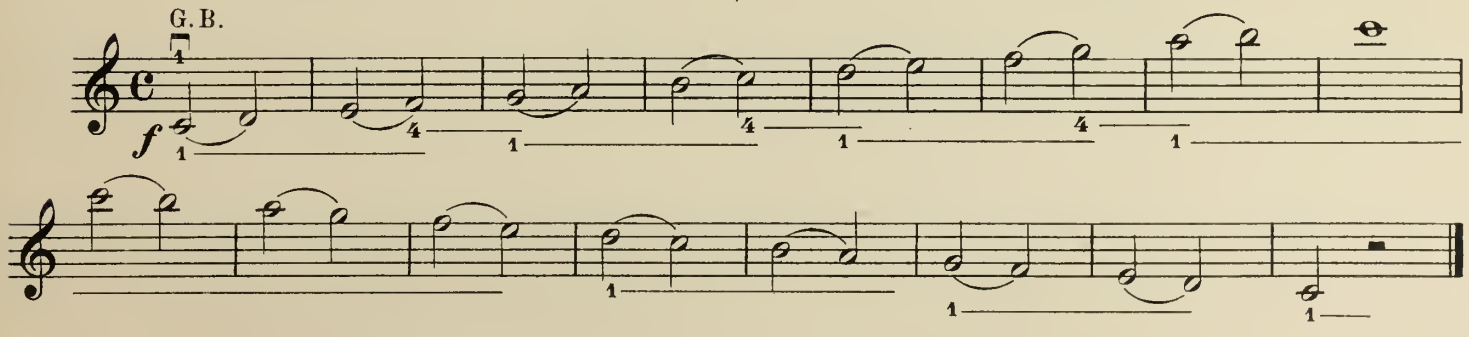
f

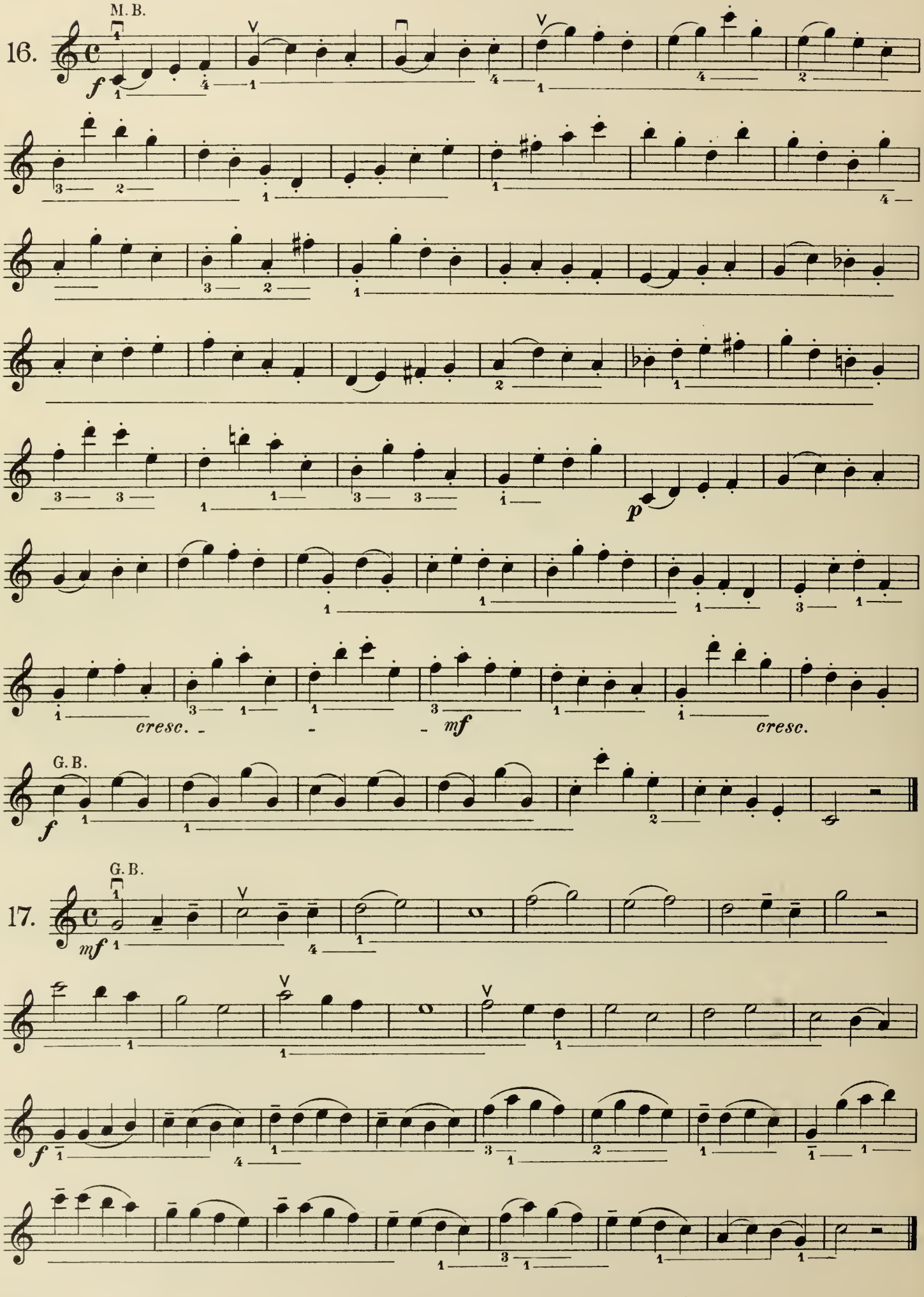
15.

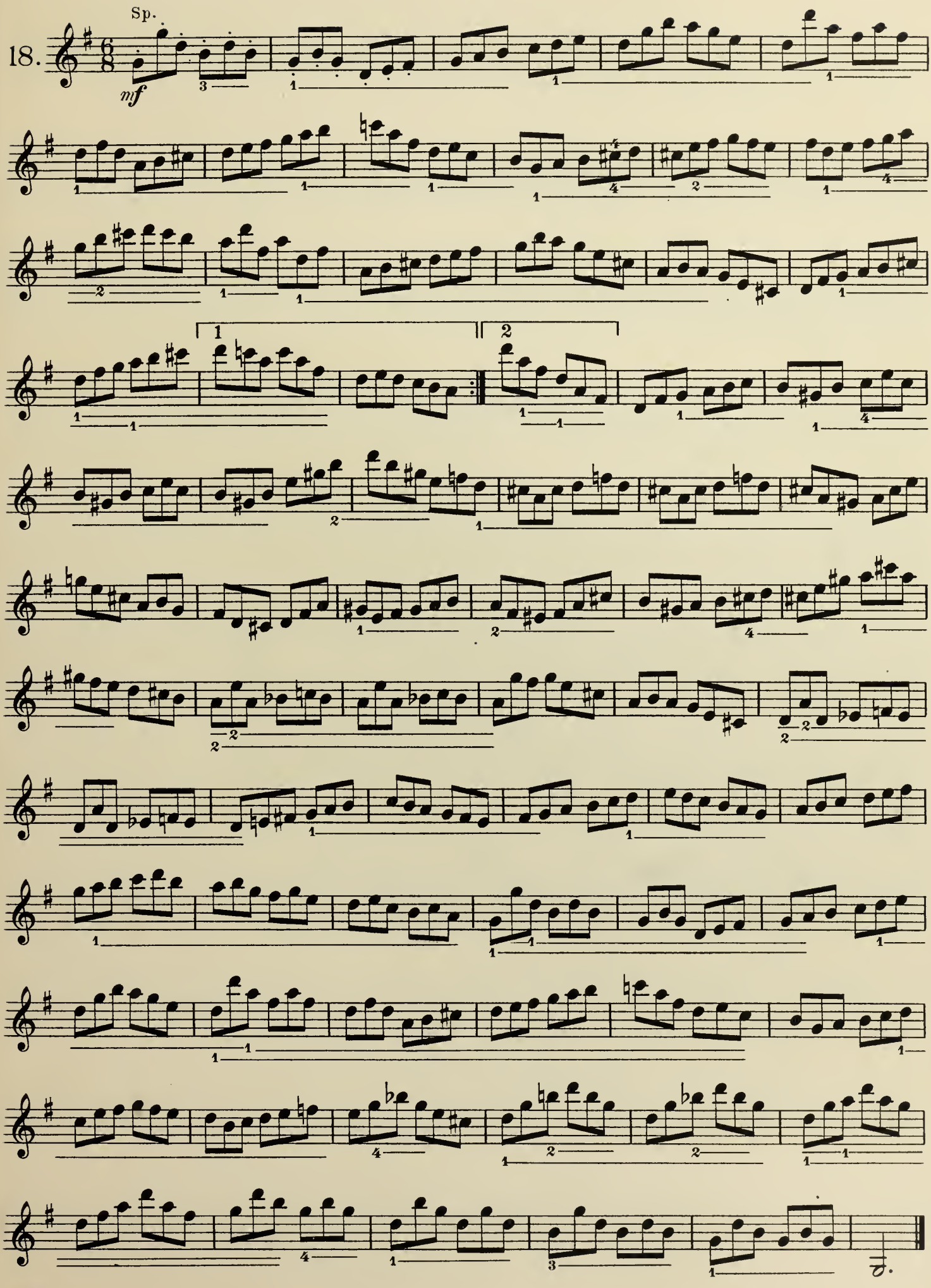


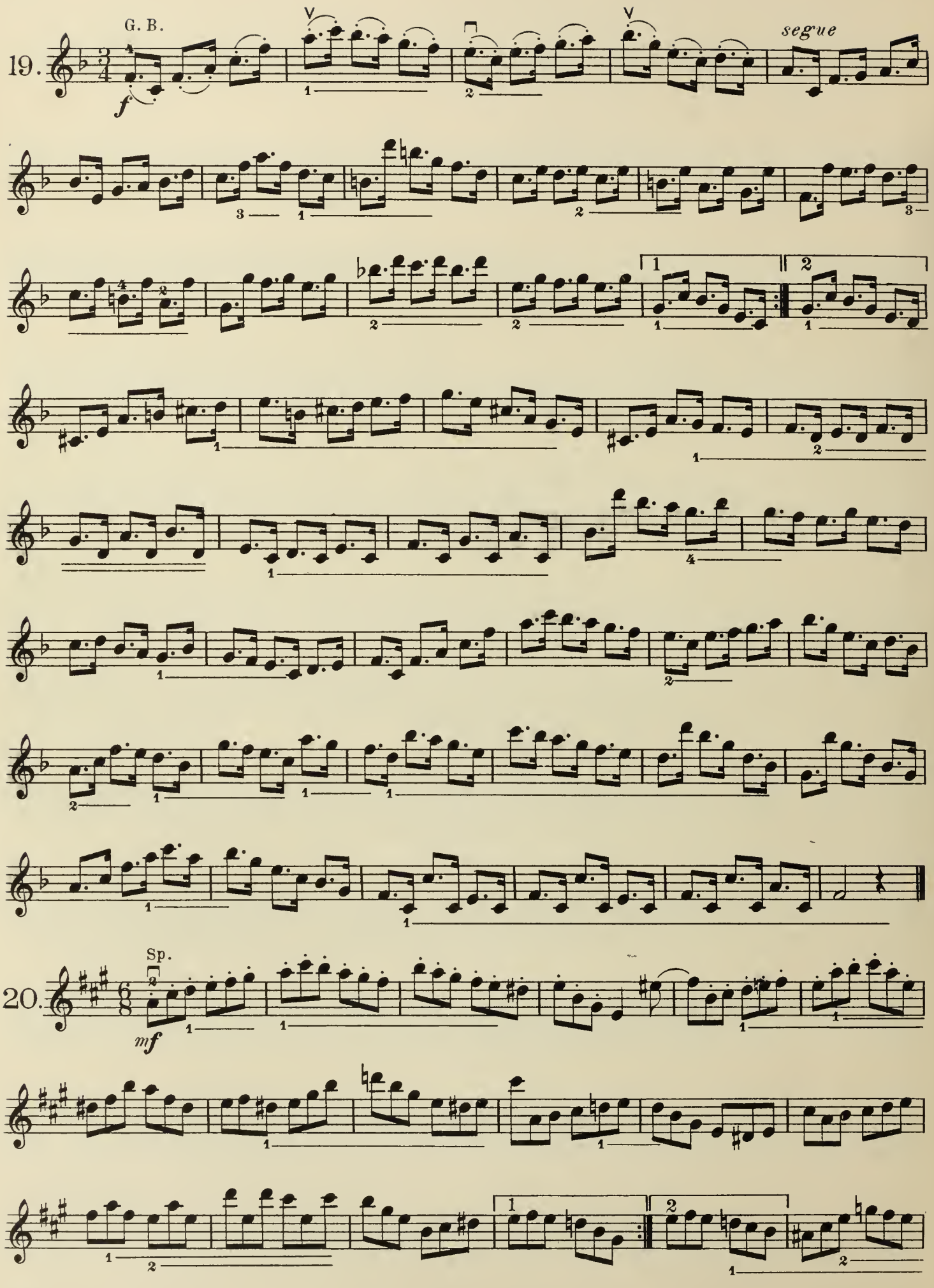
IIIte LAGE.
Tonleiter.

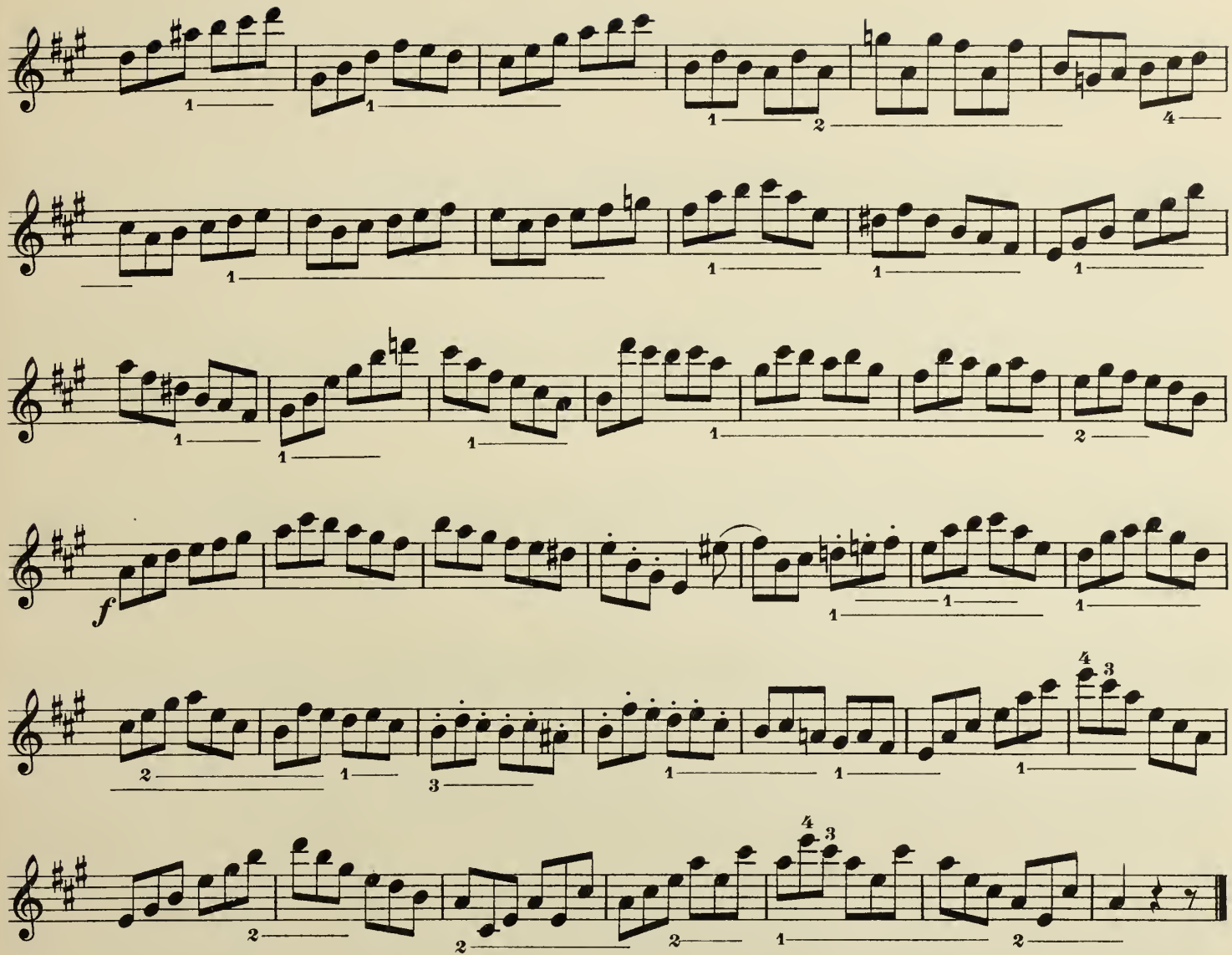
3rd POSITION.
Scale.



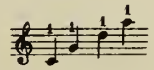

M. B.
16.
f
p
cresc.
mf
cresc.
G. B.
f
G. B.
17.
mf
f


18.
Sp.
mf
1
2

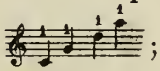

G. B.
19.
f
segue
20.
Sp.
mf



Das Wechseln von der 1sten zur 3ten Lage.

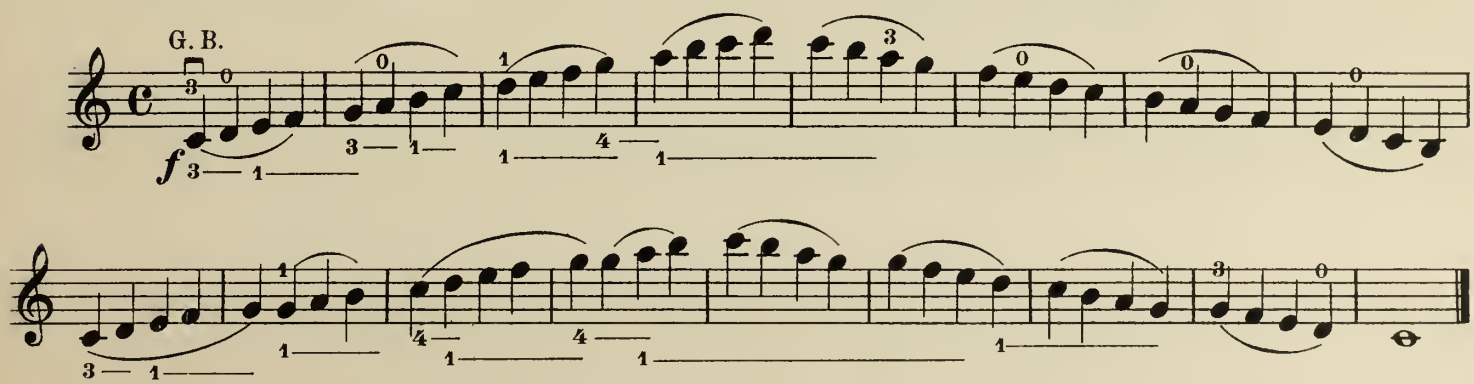
Beim Wechseln der Lagen lasse man den Finger auf der Saite nachgleiten, so dass in der dritten Lage der erste Finger die Töne  erreicht, der Daumen berührt alsdann den Vorsprung des Halses, ohne sich indessen an die Zarge anzulehnen. Steigt man später zu den höheren Lagen, so biegt man die Hand nach rechts, wobei der Daumen eine wagerechte Stellung erhalten soll.

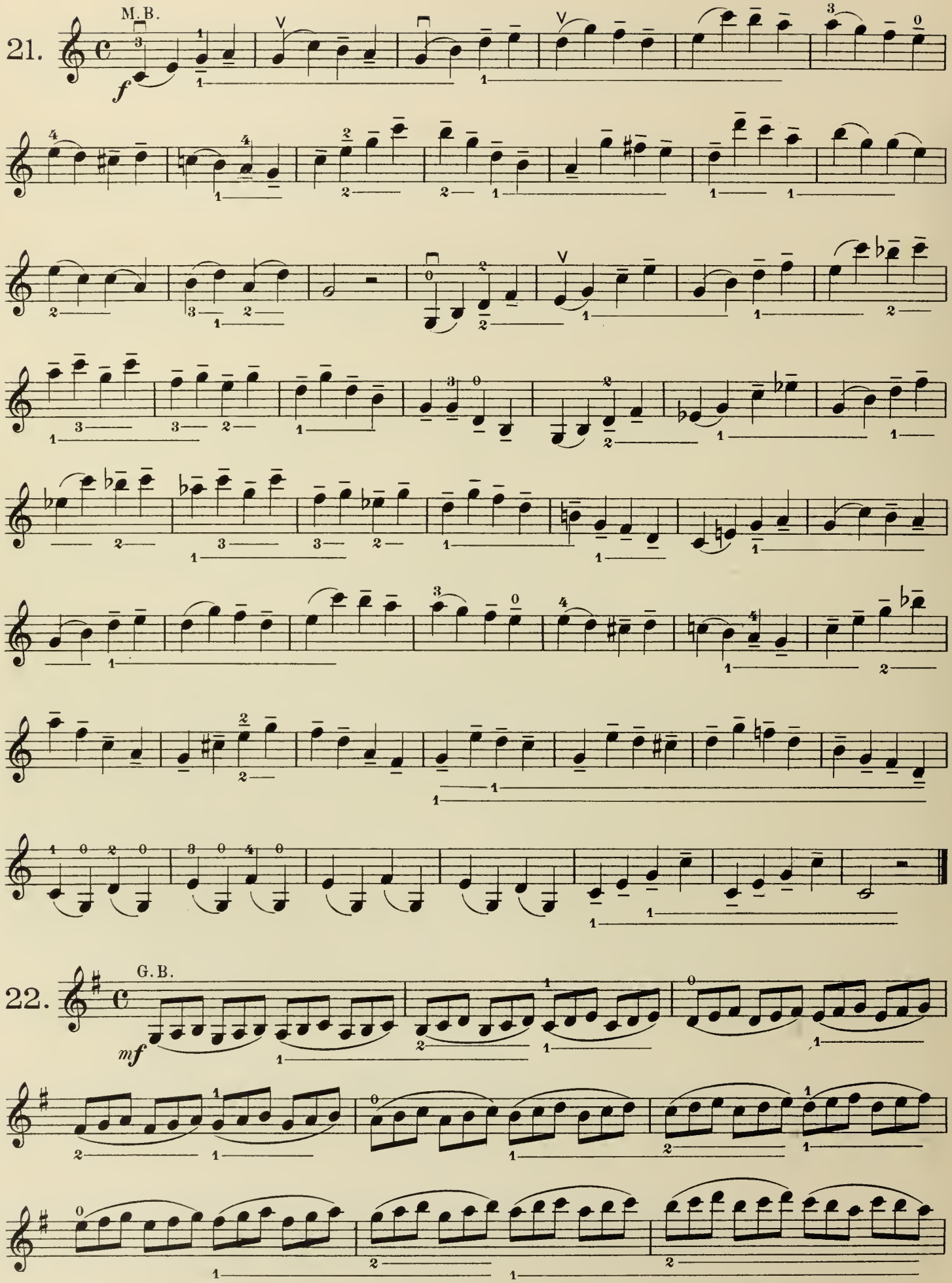
Shifting from the 1st into the 3rd position.

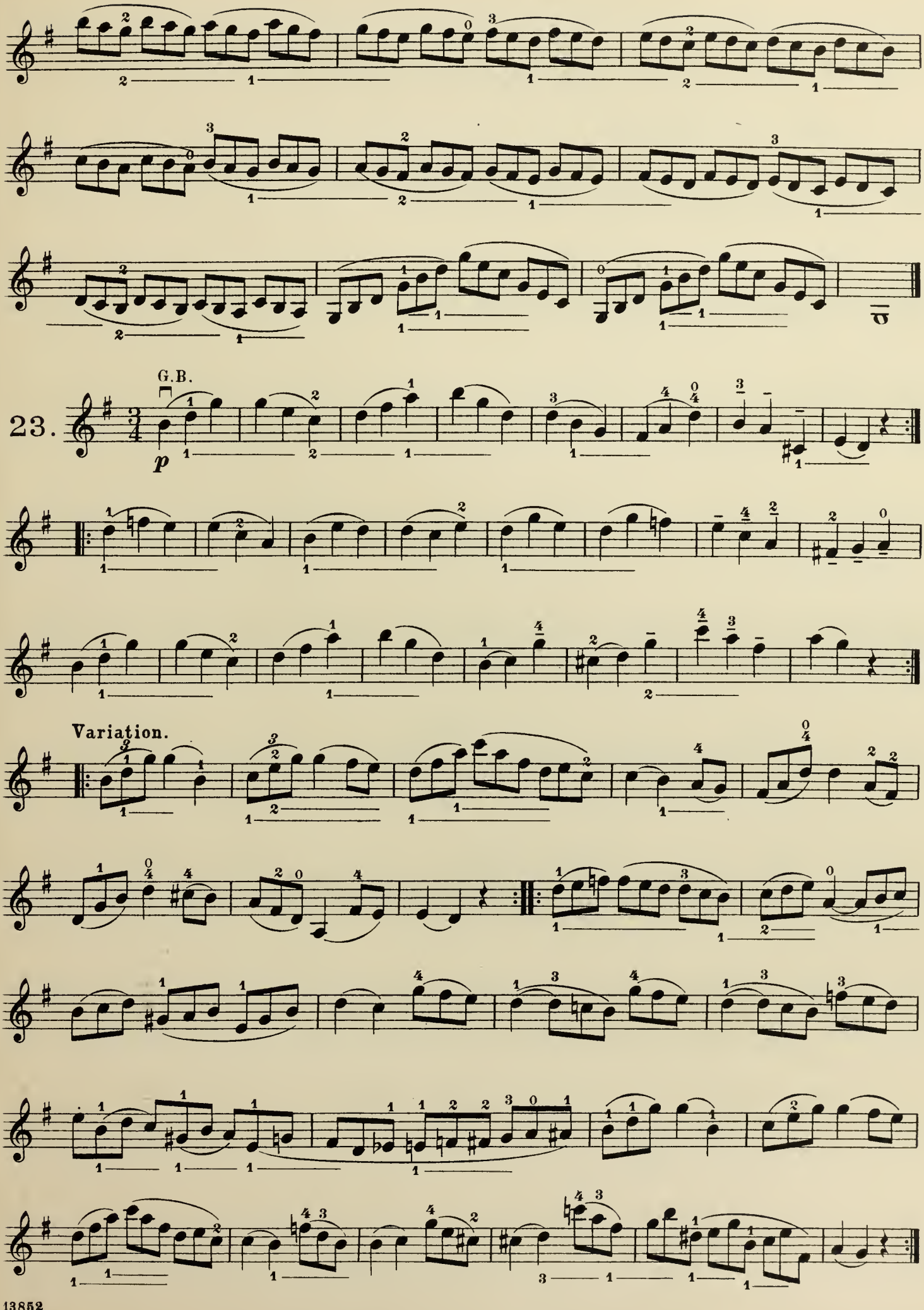
In shifting, the finger should glide along the string, so that when in the third position the first finger stops the notes  ; the thumb will then touch the bend of the neck, without touching the side of the Violin. When shifting into higher positions, the hand must be turned more to the right, and so raised that the thumb lies in a horizontal position.

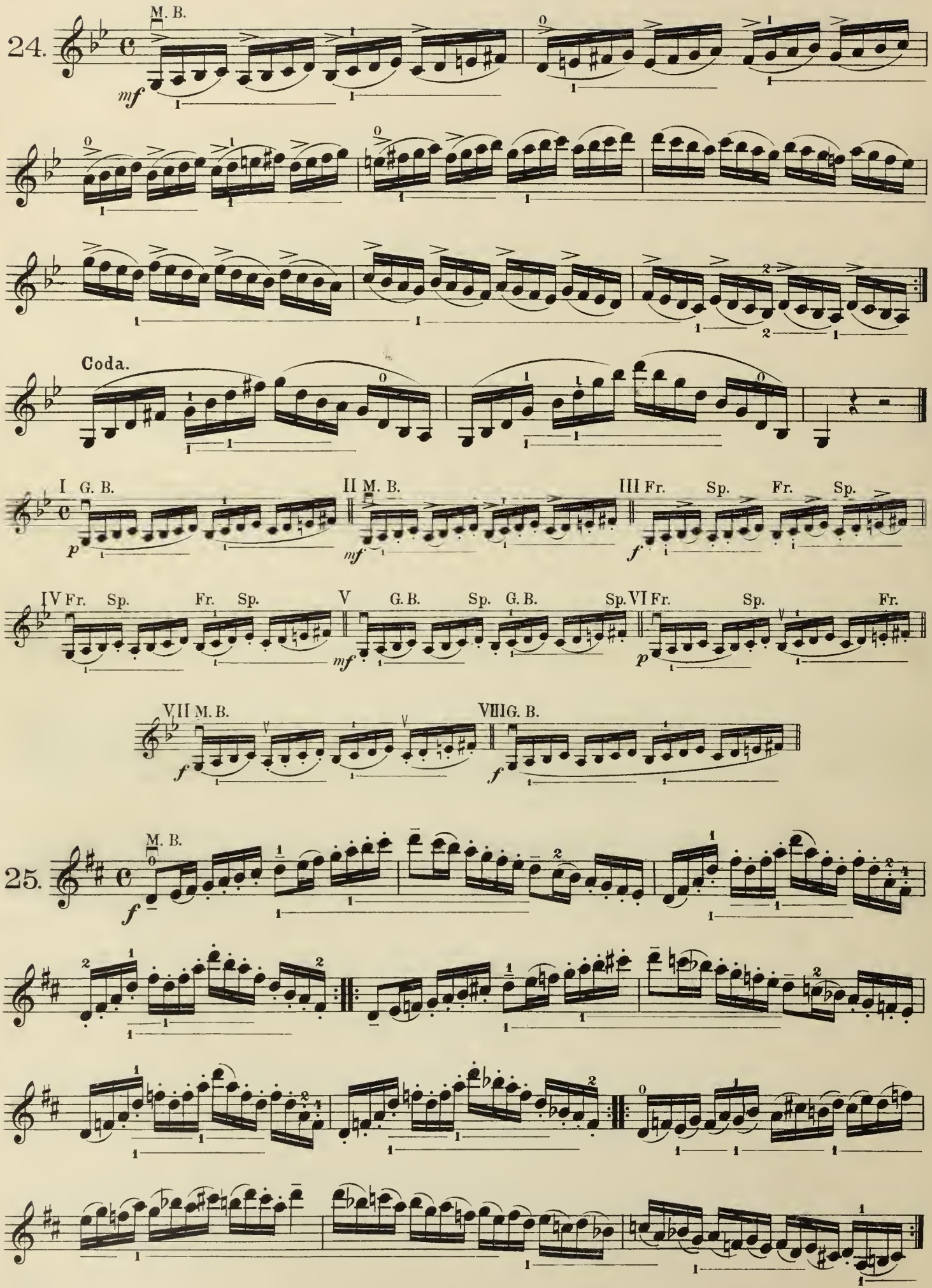
Tonleiter.

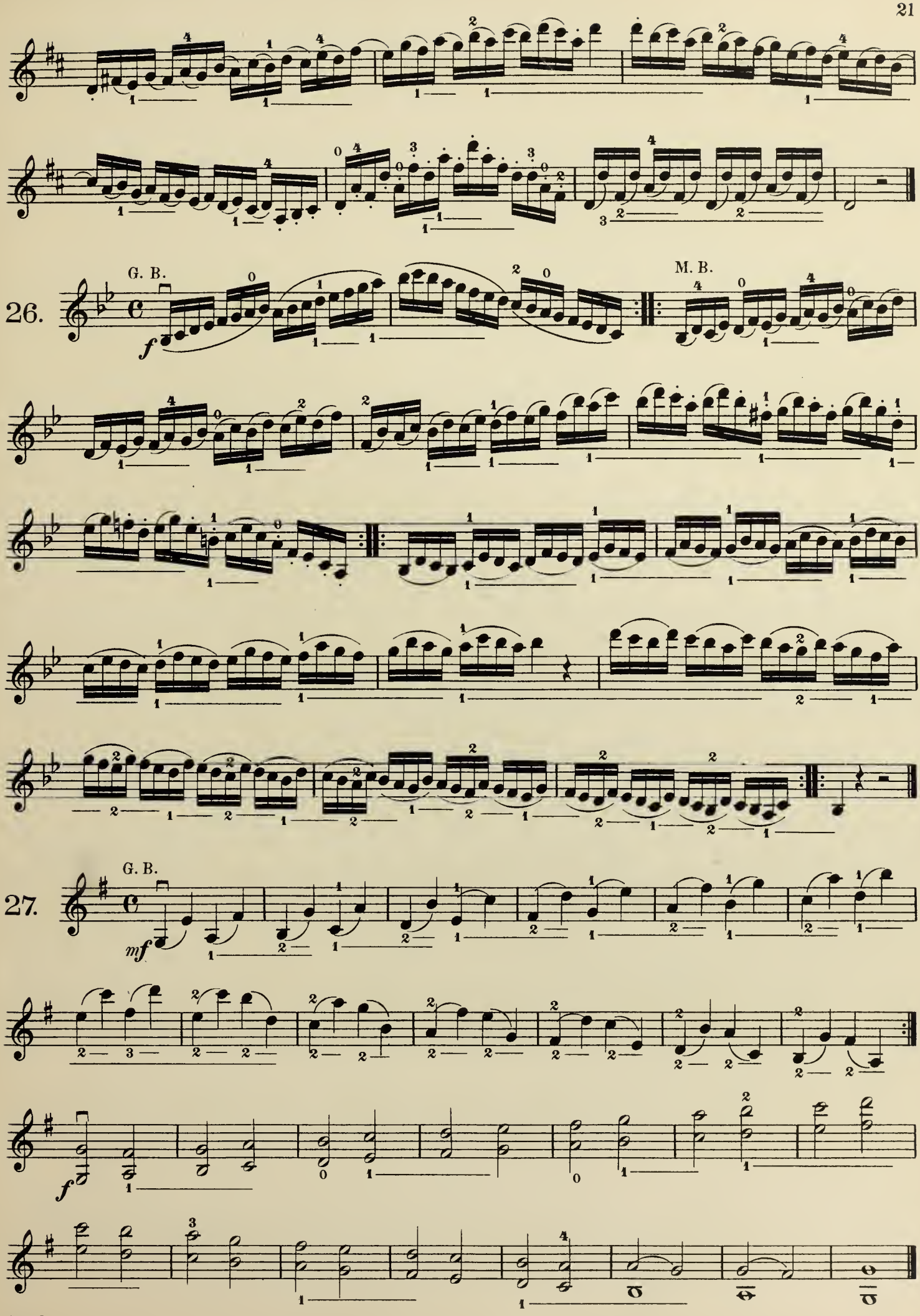
Scale.



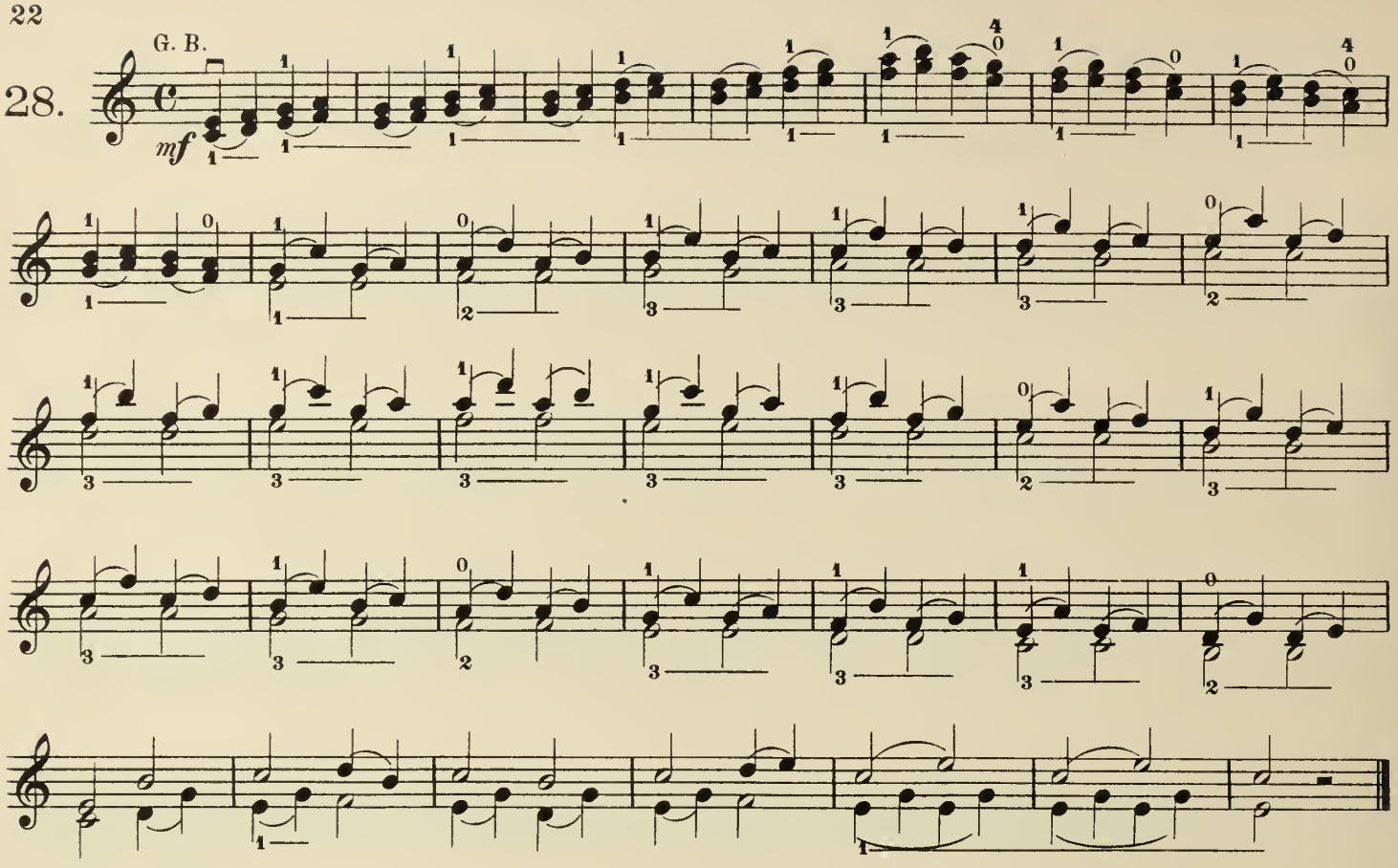

21.
M. B.
f
22.
G. B.
mf


23.
G.B.
p
Variation.


24.
M. B.
mf
Coda.
I G. B.
p
II M. B.
mf
III Fr. Sp. Fr. Sp.
f
IV Fr. Sp. Fr. Sp.
V G. B. Sp. G. B. Sp.
mf
VI Fr. Sp. Fr.
p
VII M. B.
f
VIII G. B.
f
25.
M. B.
f


26.
G. B.
M. B.
27.
G. B.

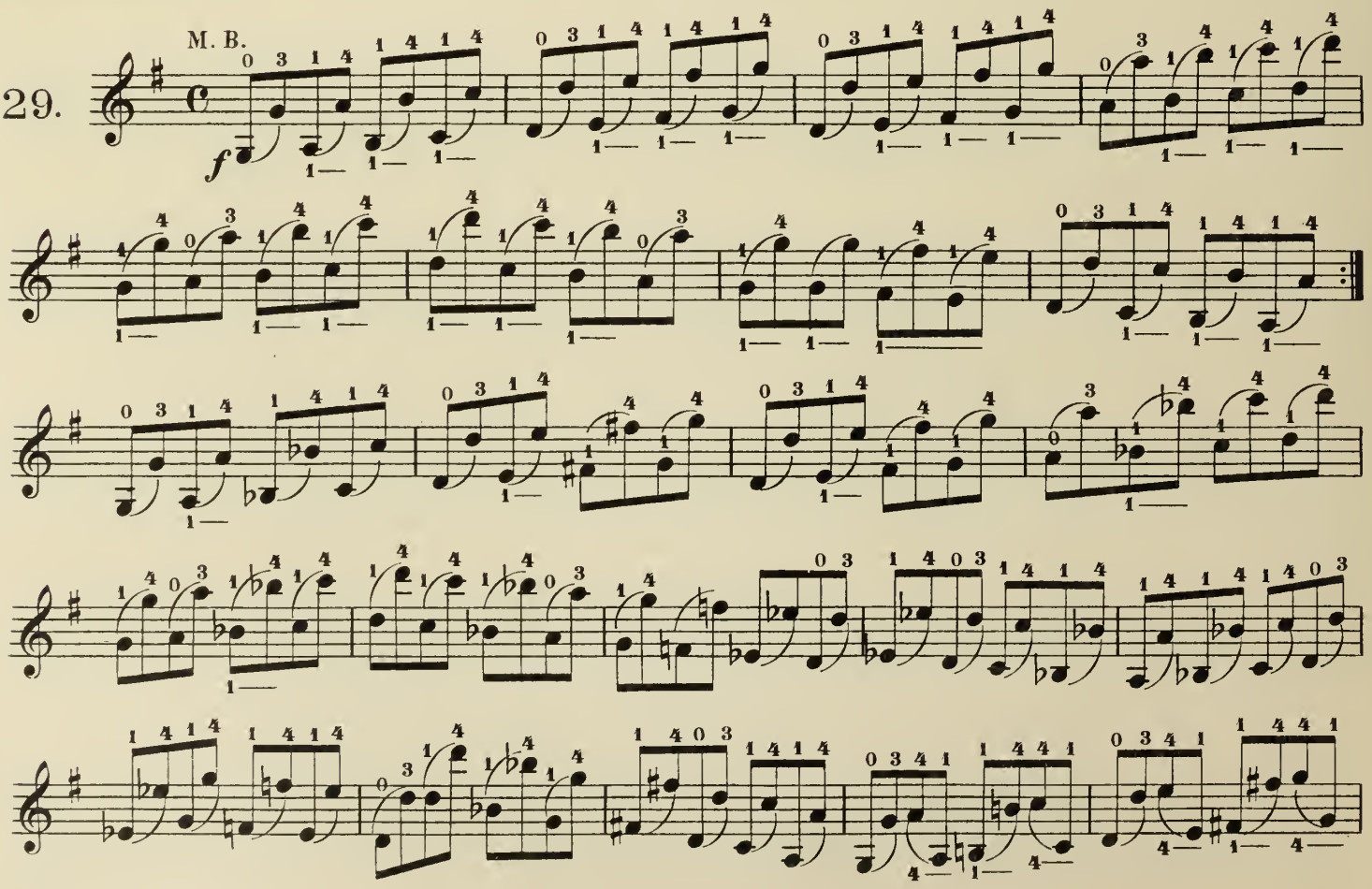
28.

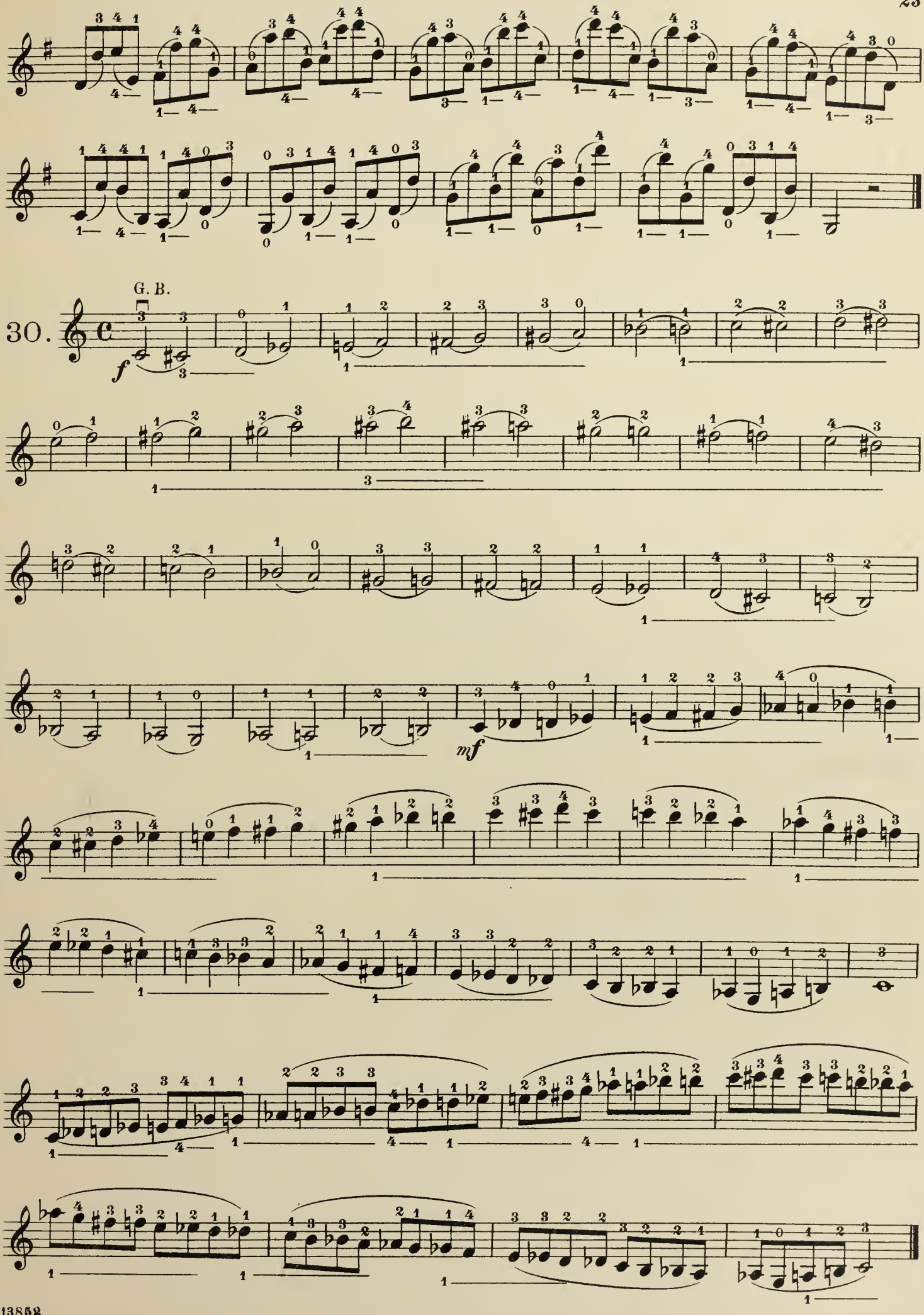


Bei den Octaven und chromatischen Tonleitern setze man die Finger besonders fest auf die Saiten, und rücke von einer Stufe zur andern, ohne die Finger von den Saiten zu entfernen.

In playing Octaves and chromatic Scales, press the fingers with particular firmness on the strings, and pass from one degree to another without lifting the fingers.

29.




30.
G. B.
f
mf

Practical Instrumentation

For School, Popular and Symphony Orchestras

A TREATISE

By **Frank Patterson**

A REAL need exists for this book because of its up-to-date character. The articles which constitute it were originally published in the MUSICAL COURIER during the first half of the year 1923. That they are perpetuated in this book indicates the widespread interest they attracted on their first appearance, and the desirability of placing them at the public's disposal in a permanent form.

This book may be accepted as a practical text-book by orchestra leaders, orchestral composers and students.

Master-Miniatures

For Beginners on the Violin

FOURTEEN SELECTIONS

Arranged for Elementary Ensemble Playing

By **Louis Hintze**

For Two Violins, or Violin and Piano, or Two Violins and Piano

THE complete title above conveys an adequate description of this useful work. It is only necessary to add that the selections have been made with great care, and that the arrangements and editorial embellishments are sure to please the most discriminating educators. "Master-Miniatures" is especially adaptable for all manner of class-work, including that of the public schools.

IMPORTANT WORKS *of* ESPECIAL INTEREST *to* VIOLINISTS

Graded Studies in Ensemble Playing

For Piano and Violin

By **Wallingford Riegger**

WITH EXPLANATORY MATERIAL AND TWENTY ORIGINAL COMPOSITIONS AND TRANSCRIPTIONS

SOONER or later every music student is called upon to take part in some form of ensemble-playing—accompanying, being accompanied, or performing in a larger group, yet the training he has received on his own instrument is at best but a partial preparation.

It is for this reason that we hear so frequently of good pianists who are not successful accompanists, of capable violinists who are only mediocre ensemble players.

The mere experience of playing together is of course helpful, yet unless the mind of the pupil is aroused to the exact nature of the new situation, he will still be a soloist concerned with his own part instead of a true ensemble player, entering into intelligent coöperation with others and deriving new pleasures from a higher and more evolved form of music.

It was with this idea, the result of long observation, that the present work was conceived, the intention being to present appropriate material in such a way as to direct the mind of the student to the principles underlying the art of concerted playing.

Easy Opera Classics

For Beginners on the Violin

ARRANGED FOR ELEMENTARY ENSEMBLE PLAYING

By **Wallingford Riegger**

For Two Violins, or Violin and Piano, or Two Violins and Piano

THE object of this collection of tuneful opera melodies is twofold: First, to make music more attractive to the beginner by furnishing him easy access to some of the "catchiest" opera tunes, which in their original state would be much beyond his powers of execution; second, to make him acquainted with some of the most popular opera melodies as a basis for future musical enjoyment.

As a teacher I have come into contact with music students of all sorts, many of whom—even the advanced—show an appalling ignorance of some of the best-known melodies—those that are taken for granted everywhere among musicians. When the pupil becomes advanced enough for the more difficult transcriptions of opera and other tunes, many teachers prefer (perhaps rightly) to give him, instead, music written originally for his own instrument.

With this idea in mind the compiler has selected only the simplest airs, simplifying these still further, to supply *good* music for the limited technic of the beginner, for whom no music has been written by the standard composers (at least as far as the violin is concerned). Besides, many pupils cease their studies before reaching the stage at which they come into contact with great music, and of what good, then, is their work, if they have not made the acquaintance of at least a few of the most familiar melodies?

G. SCHIRMER, INC., NEW YORK

A 689

SCHIRMER'S LIBRARY
of MUSICAL CLASSICS
COMPOSITIONS FOR VIOLIN AND PIANO

3 0112 061440563

VOL. NO.

ACCOLAŸ, J. B.
905 Concerto, No. 1, A m.

ALARD, D.
1114 Op. 37. Il Trovatore. Fantasy (Th. Spiering)
1113 Op. 47. Faust. Concert Fantasia (Th. Spiering)

BEAZLEY, J. C.
920 18 Original Melodies

BEETHOVEN, L. van.
233 Op. 61. Concerto, D (Schradieck)
234 2 Romances (Op. 40, G; Op. 50, F) (Schradieck)
74 Sonata. Kreutzer, Op. 47 (Brodsky)
232 †Sonatas (Brodsky)

BÉRIOT, C. de.
Airs variés (Schradieck):
408 No. 5, E, Op. 7
409 No. 6, A, Op. 12
410 No. 7, E, Op. 15
Concertos (Schradieck):
781 No. 1, D, Op. 16
229 No. 2, B m., Op. 32
215 No. 6, A, Op. 70
216 No. 7, G, Op. 76
782 No. 9, A m., Op. 104
353 12 Italian Melodies (Schradieck)
675 Scène de Ballet, Op. 100

BRUCH, M.
217 Op. 26. Concerto, G m. (Schradieck)

BURGMÜLLER, F.
767 3 Nocturnes

CORELLI, A.
8 Sonata, D (cadenza by J. Helimesberger) (Desoff-Franko)
9 Sonata, C (Ries-Franko)
525 Variations, La Folia. Accompaniment and cadenza by H. Léonard (Lichtenberg)

DANCLA, C.
785 Op. 89. 6 Petits Airs Variés sur des Thèmes Favoris de Pacini, Rossini, Beilini, Donizetti, Weigl, Mercadante

DAVID, F.
236 Op. 6. Introduction and Variations on the Russian air "The Red Sarafan" (Schradieck)
237 Op. 16. Andante and Scherzo capriccioso (Schradieck)

ERNST, H. W.
1069 Op. 10. Elégie (Schradieck)
The same. See "Masterpieces for the Violin," Vol. I.
411 Op. 11. Fantaisie brillante, on the March and Romance from "Otello" by Rossini (Schradieck)
407 Hungarian Airs, with Variations (Schradieck)

FRANCK, C.
1235 Sonata (Lichtenberg)

GADE, N. W.
222 Op. 6. Sonata, A (Lichtenberg)
223 Op. 21. Sonata, D m. (Lichtenberg)

GRIEG, E.
980 Op. 8. Sonata, No. 1, F (Lichtenberg)
524 Op. 13. Sonata, No. 2, G (Lichtenberg)
981 Op. 45. Sonata, No. 3, C m. (Lichtenberg)
924 Op. 46. 1st Peer Gynt Suite (Sitt)

HÄNDEL, G. F.
416 Sonata, A. for violin with figured bass, arr. by F. David (Schradieck)

HAUPTMANN, M.
512 Op. 10. 3 Easy Sonatinas (E. Herrmann)

HAUSER, M.
1068 Op. 43. Ungarische rhapsodie (Hungarian rhapsody)

LALO, E.
1236 Op. 21. Symphonie espagnole (Lichtenberg)

LAUB, F.
660 Ballade, Op. 4, No. 12; and Polonaise, Op. 8 (Schradieck)

LECLAIR, J. M.
722 Sonata, No. 3 (Lichtenberg)

VOL. NO.

LÉONARD, H.
629 Op. 2. Souvenir de Haydn. Fantasy on the Austrian National Hymn (Lichtenberg)
220 Op. 15. Grande fantasie militaire (Schradieck)
1115 Op. 30. Souvenir de Bade (Spiering)
912 Op. 41. 6 Solos

MASTERPIECES FOR THE VIOLIN
Edited and fingered by Henry Schradieck:
354 Vol. I. Ernst, Elégie; Raff, Cavatina; Vieuxtemps, Rêverie
366 Vol. II. Wieniawski. Op. 12, 2 Mazurkas (1, Sicilanka; 2. Chanson polonaise), and Op. 17, Légende
359 Vol. III. Spohr. 3 slow movements from Concertos Nos. 6, 9, 11 (Schradieck)

MENDELSSOHN, F.
235 Op. 64. Concerto, E m. (Schradieck)

MITTELL'S POPULAR GRADED COURSE.
Selected pieces suitable for study or performance. Revised and edited by Philipp Mittell. 2 vols.:
1152 Vol. I. 29 pieces in 1st position
1153 Vol. II. 21 pieces in 1st and 3d positions

MOLIQUE, B.
419 Op. 21. Concerto, No. 5, A m. (Schradieck)

MOSZKOWSKI, M.
1089 Op. 12. Spanish Dances (Spiering)

MOZART, W. A.
890 †Concerto, No. 4, D
836 Sonatas (Schradieck)

NARDINI, P.
934 Concerto, E m. (Hauser-Franko)
511 Sonata, D, arr. by Ferd. David (Schradieck)

1088 OLD ENGLISH COMPOSERS
for the Violin (Moffat)

PAGANINI, N.
723 Op. 8. Le Streghe. The witches' dance (Lichtenberg)
521 Op. 11. Moto perpetuo (Perpetual motion) (Lichtenberg)
724 Op. 13. I palpiti (Lichtenberg)

PLEYEL, I.
832 Op. 8. 6 Little Duets, for one or two violins and piano (Hermann)
833 Op. 48. 6 Little Duets for one or two violins and piano (Hermann)

RAFF, J.
354 Cavatina. Op. 85, No. 3. See "Masterpieces for the Violin."
420 Op. 85. 6 pieces (Schradieck)

RIES, F.
1065 Op. 27. Suite No. 2, F
418 Op. 34. Suite No. 3, G (Schradieck)

RODE, P.
514 Op. 9. Concerto, No. 7, A m. (David-Schradieck)
523 Op. 10. Air varié (Lichtenberg)
648 Op. 13. Concerto, No. 8, E m. (Lichtenberg-Hermann)

SAINT-SAËNS, C.
224 Op. 28. Introduction and Rondo capriccioso (Schradieck)
860 Op. 61. 3d Concerto, B m. (Sauret)

SARASATE, P. de.
1064 Op. 20. Zigeunerweisen

SCHUBERT, F.
921 Op. 137. 3 Sonatinas

SCHUMANN, R.
412 Op. 73. 3 Fantasy-pieces (Violin or clarinet) (Schradieck)
413 Op. 94. 3 Romances (Oboe or violin or clarinet) (Schradieck)
414 Op. 102. 5 Pieces in Popular Mood (Violin or 'cello) (Schradieck)
415 Op. 113. Pictures from Fairyland (Viola or violin) (Schradieck)

VOL. NO.

SEITZ, F.
Pupil's concertos:
947 No. 1, D (3d position)
945 No. 2, G (1st position), Op. 13
948 No. 3, G m. (1st-3d position), Op. 12
949 No. 4, D (3d position), Op. 15
950 No. 5, D (1st position), Op. 22

ŞINDING, C.
1066 Romance, E m.

SITT, H.
1074 Op. 31. Concertino, E m. (1st to 3d position)

SPOHR, L.
363 Op. 2. Concerto, No. 2, D m. (David)
388 Op. 38. Concerto, No. 7, E m. (Schradieck)
389 Op. 47. Concerto, No. 8. Gesangscene, A (Schradieck)
360 Op. 55. Concerto No. 9. D m. (Schradieck)
395 3 Slow Movements from Concertos Nos. 6, 9, 11 (Schradieck)

TARTINI, G.
922 The Art of Bowing. 50 variations on a gavotte by Corelli (Violinpart)
923 The same, Piano Accompaniment
725 2 Sonatas, E m., G (Lichtenberg)
522 Le Trille du Diable (Lichtenberg-Voikmann)

VIEUXTEMPS, H.
716 Op. 10. Grand Concerto, E (Schradieck)
218 Op. 11. Fantasie-caprice
354 Op. 22, No. 3. Rêverie. See "Masterpieces for the Violin." Vol. I
982 Op. 35. Fantasia appassionata
225 Op. 37. Concerto, No. 5, A m. (Schradieck)
356 Op. 38. Ballade et Polonaise de Concert (Schradieck)
253 Op. 40, No. 3. Bohémienne (Schradieck)

VIOTTI, G. B.
Concertos:
761 No. 17 (first movement). D m., with cadenza by H. Wieniawski (Lichtenberg)
443 No. 22, A m. (David-Schradieck)
762 No. 22 (first movement). A m., with cadenza by H. Wieniawski (Lichtenberg)
444 No. 23, G (David-Schradieck)

VITALI, T.
417 Ciaccona (David-Schradieck)

WEISS, J.
893 Op. 38. Harvest of Flowers
894/897 The same, in 4 vols.

WIENIAWSKI, H.
606 Op. 3. Souvenir de Posen. Première mazurka caractéristique (Lichtenberg)
607 Op. 4. Polonaise brillante, D (Lichtenberg)
608 Op. 5. Adagio élégiaqu. (Lichtenberg)
609 Op. 6. Airs russes (2 romances de Wariamoff), transcrites et variées (Lichtenberg)
610 Op. 7. Capriccio-vaise (Lichtenberg)
611 Op. 9. Romance sans paroles et Rondo élégant (Lichtenberg)
366 Op. 12. 2 mazurkas (No. 1. Sicilanka; No. 2. Chanson polonaise), and Op. 17, Légende (Schradieck)
612 Op. 15. Original theme with variations (Lichtenberg)
613 Op. 16. Scherzo-tarenteile (Lichtenberg)
1067 Op. 17. Légende (Schradieck)
646 Op. 20. Fantasie brillante sur des motifs de l'opéra "Faust" de Gounod (Lichtenberg)
944 Op. 21. 2d Polonaise brillante
951 Op. 22. 2d Concerto, D m.

TWO VIOLINS AND PIANO

BACH, J. S.
899 Concerto, D m.

PLEYEL, I.
832 Op. 8. 6 Little Duets (for 1 or 2 violins and piano) (Hermann)
833 Op. 48. 6 Little Duets (for 1 or 2 violins and piano) (Hermann)

In ordering please mention Schirmer's Library and give numbers
Complete Catalog of Schirmer's Library mailed free upon request.

A 605 Published by G. SCHIRMER New York